

ILLUSTRATED SPORTING NEWS



AND THEATRICAL AND MUSICAL REVIEW.

No. 21.

SATURDAY, AUGUST 2, 1862.

ONE PENNY.

OUR SERIES OF PORTRAITS OF LEADING CRICKETERS.

STEPHENSON AND CAFFYN.

SURREY has long been eminent in cricket for the number of fine players it produces. Other counties have had their excellent batsmen, and have them still—the same with bowlers; indeed, the very best batsman or bowler must be looked for outside the county of Surrey. But what Surrey excels in is in everything that concerns the field; no scouts are usually so good as those of Surrey, and certainly no men act in such perfect harmony, or have so complete an organization, as those of Surrey. In the field, when roused for an extra effort, their play is one of the sights of the cricket. Foremost among the Surrey players for some years past have been the two players whose likenesses adorn our page. It would be difficult to find an ordinary match that could set them on different sides. They went in the same batch of players to America; and when Stephenson was organizing his "band of brothers" for the Australian trip, Little Billy was always a reliable member. There is another point in common with the two men—both are known as such favourites among the Surrey admirers and patrons of cricket as to have acquired the name of "Surrey pets." There is a point, however, they have not in common: Caffyn is the pet of those undisciplined wags—those ragged Britons that peer through the chinks in the Kennington Oval fencing, and applaud or condemn every move in the play without reserve. They are, however, some of the partial critics. Cricketing failures could ever deprive "Billy" of the admiration of this unthought constituency, and in their rough favour he has no rival; and we should not be surprised to know that those active young gentlemen who seem to have no dread of a rushing of blood to the head as they whirl themselves in Catherine wheels before Surrey omnibuses pulled up to exclaim before our page, "Why, there's Billy Caffyn." The Australian trip seems to have exercised for the present season a somewhat pernicious effect on the play of some of the cricketers.

Stephenson is certainly a marked exception in the opposite direction. He has had a triumph in the carrying out of the trip and its play, &c., under his captaincy that may be envied by men in a far higher walk of life. Everywhere remarkable for his frank, civil, and sensible conduct, the Australian ovation he, with his *confreres*, received, instead of making him in different to cricket, has clearly but made him the more anxious to renew his cricketing excellence, and his batting this season is better than for several years past, and a very valuable property of Surrey in those matches against everything and everybody that Surrey always seems anxious to play. Caffyn at present, though frequently still doing as finely at every point of the game, is not quite equal to some previous periods of his play. Most cricketers seem to suffer from a sort of ebb and flow of power. One year those spirits who can only see the sun of merit when blazing at noon, will hastily point out to every one, "How Jack or Tom has fallen off." This is generally true, with, however, this exception, that the falling off is but temporary, and that the player who does not despair in the next year rapidly recovers his tone, renews his oil, and perhaps develops some new excellence.

Who come closer to our men—WILLIAM CAFFYN was born at Epsom, Surrey, February 1828, where, out of the cricket season, he now lives. From the age of eleven years Caffyn has proved himself to be a first-rate cricketer, and played in all the parish and great matches in that neighbourhood with great success till 1849, when he played in the first match at Kennington Oval, Gentlemen v. Players, scoring 46 runs. In the same year he played several matches against the All England Eleven, and on each occasion proved himself a good bowler. In 1850 he was chosen one of the Surrey Eleven, and played his first county match against Sussex, getting 73 runs. The same year he was taken into the All England Eleven, and played in most of their matches for that season. After playing with the All England Eleven four years he left them, and then joined the United All England Eleven, and has played with them ever since. In 1859 Caffyn formed one of the twelve who went to America, where, on several occasions, he distinguished himself to the admiration of all who saw him. In 1861 (last season) he formed one of the plucky twelve who visited the Antipodes, and scored the greatest number of runs that were got in one innings. Caffyn played admirably in all his matches in Australia, and was a great favourite wherever he went. During the time Caffyn has been out he has played in hundreds of matches, and though we give

below some instances of extraordinary scoring, even for him, did we not fear to tire our readers we could fill the paper with matches in which he has distinguished himself. In 1852 he played in a match, First Eleven Gentlemen of Christchurch College, Oxford, against the best Eight, with three players, when he scored 167, not out; and in the same week he played in Gentlemen v. Players of Oxford University, when he scored 108. In Surrey v. Sixteen of Cambridge University he scored 157; in Surrey v. All England, 102; in United v. John Walker, 16; at Southgate got 127; Surrey v. Nottingham, 91; and succeeded in getting 104 against 22 of London. Last season, in Surrey v. County of Cambridge, he scored 103; and in Surrey v. All England, 98. All these large scores were got in one innings.

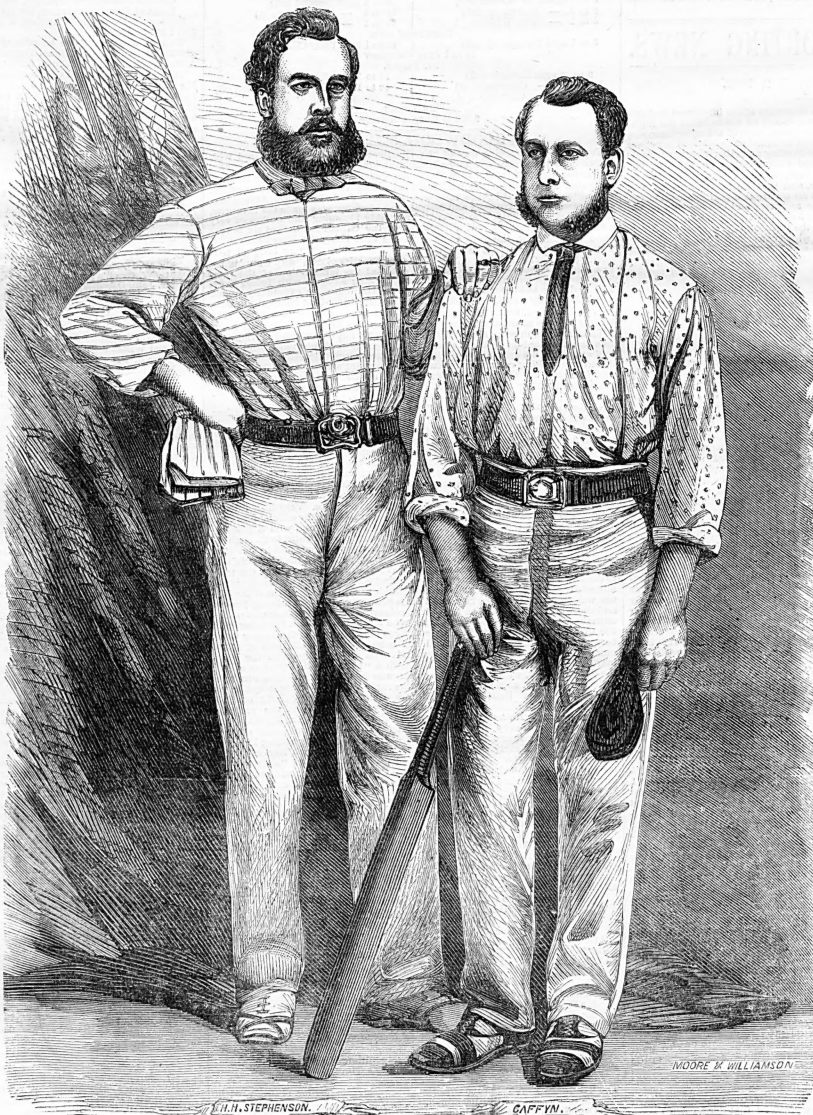
H. H. STEPHENSON is five years younger, and was born on May 3, 1835, at Esher, in Surrey, where his father was practising as a surgeon. H. H. S. has

always shown a great love for the game, and formed one of the first eleven of his native village at the age of fourteen. From that time the fascinations of the game became more and more enticing, and we find him next, at the age of twenty, before the public as one of the Surrey Eleven, in the last match of the season taking the important position of wicket-keeper. In the next season, however, we find him performing as a bowler in all that county's matches, causing great havoc among his opponents, having a peculiar break on the ball, which until then was almost unknown. Stephenson was engaged by Clarke, the captain and secretary of the All England Eleven, to play in all their matches for that season, so even at this time he may be said to have taken a high position in the cricketing world. As a batsman he was very successful, though much less thought of in that department than he now is. Unfortunately the next year, while bowling at the University of Oxford, he accidentally injured his arm, which rendered him unable to bowl during the next two seasons, but during that time, although unable to bowl, he was not idle in the field, for soon after this Box, the celebrated wicket-keeper, resigned, and H. H. Stephenson was called upon to fill the vacant post, it being found that the injury to his arm did not affect either his wicket-keeping or his batting. The post of wicket-keeper to the All England Eleven he has retained from that time until the present, and few have met with more success as a bowler. As a batsman his average has always been good; he has a very strong defence, with the power of driving the fastest bowler, making him a very fast run-getter. In 1859 he was chosen as one to represent England in America, where he gained for himself a host of friends, and proved himself a good cricketer in all points of the game. Last October he left England for Australia, and fulfilled his position as captain of the match. The presents he brought from there the Eleven speak of him will convince any one that he has done his duty as a cricketer and a man. In addition to his good qualities as a cricketer he is also a thorough sportsman, and during winter employs his time principally in shooting, and hunting, and meets everywhere with the same respect that is accorded to him among the lovers of cricket.

ENGLAND'S CRICKETERS.

Or war that lays not city waste,
And nature wet with mould but dews,
Of heroes and heroic deeds,
Uttering by hand, sing, smiling muse,
Lo, marshalled under summer skies,
The fencible west their noiseless way;
Sweet matin and rich chorus rise
Fit clarions for the bloodless fray.
Gird on the feud, the sun-blast
Of Albion sends her lion forth;
Girls on his armour, flush'd with pride,
The hardy chieftains of the north.
From Granta's towers brave foes have come,
High-souled and eager for the fight;
Spears o'er the plain the apple aim,
That by fair fist galled
Bold men are charging—sturdy sons
That strike a nation's grudge to get—
Lives brinks to rivar when men rout
The stamp of valour on them set.
Old banners float, and waves the flag
For weapons that have met before;
Skill baffles skill that in fair strife
Won gauds by Columbia's shore,
And fortune smiles on either side;
Fate shows the victory in doubt;
Lo! bursts applause from eager crowds—
Cheer follow cheer, shout rolls on shout.
Hope centres in that lifted arm;
Fear holds her breath, chain'd to the spot.
One stroke—and broken is the charm
Of countless lives that batted not.

II.
By fruitful plains where Yarn's wave
Rolls proudly o'er the peaceful land,
The daring men of mettle thrave
The gambler to our champion hand.
Then there was gather'd of from afar
The beauty of a noble race;
Skill measure'd skill when beam'd the star
Of Melbourne's chair and grace.
And north was braced every tongue
Warm grew the glance and play'd the smile,
And o'er the sparkling wine was sung
The beautiful of Britain's Isle.
All honour give: unspeakable art,
And land the scene with fitting care:
Toss the tablets of the heart,
That it may be engraven there.
Smile on the fair that holy grief
Fours out when struck our anthem up—
Bright eyes that saw in England's Queen
The widow and her lysop cup.
Pledge back the brave that pledged our fair
And drain the goblet to the lees.
Meet tribute pay the heads that wear
The laurel of Antipodes.
Press to the land where high and low
In ranks of stainless warfare bend:
A strife is pleasure here; art
Becomes another name for friend.
Bind up the boy, and freest yet
Due honour to the noble game:
Beave are his heroes while they live;
Such skill is manly art of time.
Cambridge. BARNAM.



THE FAMOUS SURREY CRICKETERS.

COLONEL COLE, the inventor of the Colours, died worth about £200,000. His manufactory at Hartford, United States, employs 1,100 hands, and the wages paid amount to £10,000 per month.

OUR LATEST EDITION.
We beg to announce that a Late Edition of the ILLUSTRATED SPORTING NEWS, containing all Sporting Matters of interest up to Friday night, is issued on
SATURDAY MORNING.
In time for the Morning Trains.

GOING TO A FIGHT.
This magnificent engraving is still on sale, and may be obtained with any issue of the ILLUSTRATED SPORTING NEWS.

TO CORRESPONDENTS.

The great demand on our space this week excludes our usual column of provincial theatricals. The following are the results of the week's racing.
PRIZE RING.—SOUTH.—Yes; they both travelled the country and spared together.
A CONSTANT RABBIT.—Send 2s. 6d. in postage stamps to Mr. Sharp, at the Office, and he will forward you the work named.
Don Fuller, South, Maryland.—You ask what Jenny Shaw would charge you for boxing.
Why not call or write to him yourself? If accey be your object, why not adopt the former plan?
W. H. Spence (Switzerland).—We have not heard from you touching the photographs you so kindly promised us.
TUFF.—J. V. Oxford.—Squire Chaboulet rode 200 miles in 5h 39mins.
Don Fario.—The production of a Walker was extraordinarily successful—123 winners, 300 prizes, amounting to £45,091 7s. 8d.
PEDESTRIANISM.—J. P. W. Manchester.—The mile walk 7min 3sec; the 2 mile walk 14min 30sec; the 3 mile walk 21min 30sec; the 4 mile walk 28min 30sec; the 5 mile walk 35min 30sec; the 6 mile walk 42min 30sec; the 7 mile walk 49min 30sec; the 8 mile walk 56min 30sec; the 9 mile walk 1h 3min 30sec; the 10 mile walk 1h 10min 30sec; the 11 mile walk 1h 17min 30sec; the 12 mile walk 1h 24min 30sec; the 13 mile walk 1h 31min 30sec; the 14 mile walk 1h 38min 30sec; the 15 mile walk 1h 45min 30sec; the 16 mile walk 1h 52min 30sec; the 17 mile walk 1h 59min 30sec; the 18 mile walk 2h 6min 30sec; the 19 mile walk 2h 13min 30sec; the 20 mile walk 2h 20min 30sec; the 21 mile walk 2h 27min 30sec; the 22 mile walk 2h 34min 30sec; the 23 mile walk 2h 41min 30sec; the 24 mile walk 2h 48min 30sec; the 25 mile walk 2h 55min 30sec; the 26 mile walk 3h 2min 30sec; the 27 mile walk 3h 9min 30sec; the 28 mile walk 3h 16min 30sec; the 29 mile walk 3h 23min 30sec; the 30 mile walk 3h 30min 30sec; the 31 mile walk 3h 37min 30sec; the 32 mile walk 3h 44min 30sec; 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HIGHBURY BARN.

THERE seem to have been grave doubts in the minds of various antiquarians as to the name Highbury Barn; thus, Scribnerus Unikelensis, in his "Chronological Chromatope," supposes that it occupied the site of the ancient Iberia, from which form the transition to Highbury is not particularly great. In this supposition, however, we by no means coincide; but rather incline to that put forth by Scralesius Profusus, whose hypothesis is, that considerably before the advent of the Christian Era, or, indeed, anterior to the time of the Seers, and, perhaps, even before doors came into use, a hostelry occupied a position identical with that held by the present edifice, the landlord of which was one Harry O'Donoghue. In those days, no doubt, as in the present—for human nature was then, most likely, much the same as now—it was the custom of publicans to lower their malt liquors to an alarming state of tenuity; but Barny, after—or rather before—the fashion of the present proprietor, sold first-rate stings, and announced the fact in a notice conspicuously posted on his premises:—

"High beer here," whence Highbury. This explanation, then, so far as Scralesius is concerned, we suppose we must take as satisfactory with respect to the first part of the name, and the second may be accounted for when we remember that the name of the host was Barny, and that the curtailing of the last letter leaves the word Barn; but why the "y" was dropped our learned author does not state. A third hypothesis is that on one occasion a number of persons having partaken immoderately of Barny's over-proof potheen, fell into a state of insensibility, from which they never recovered, but then and there delivered up their spirits. Their bodies were interred on a rising ground near the spot, and a huge mound marked the place of their sepulture; hence the name High Bury. Without giving any opinion, however, upon either of these rather improbable theories, we will leave the gulf of many ages, and land on the date of the year 1770, at which time a building existed near the locality which was used as a meeting-house by a sect of Dissenters; but they vacated the place, which afterwards was really transformed into a barn or farm, occupied by an individual named Willoughby. This farm supplied a great portion of the northern district of the metropolis with dairy produce, and was especially noted for its excellent cream—which product (of the valley, be it remembered) is to be obtained in perfection at the present establishment. Some twenty years ago Highbury Barn was much resorted to by clubs and societies, on account of the facilities there afforded for the holding of large dinners, and the celebration of similar festivities. Later, however, the glory had in a great measure departed from this once famous hostelry, and a large proportion of the business had followed suit. We cannot state positively the cause of this decline, but a hint on the subject will be sufficient.

In March, 1861, however, the place came into the possession of the present proprietor, Mr. Giovannelli, who very quickly transformed the wilderness into something resembling an incipient Eden. Improvements were immediately commenced, a gorgeous dancing hall was designed by Mr. Giovannelli, who gave the word, and great was the company of the builders. As hand after hand was taken on, foot by foot did the building increase, and in less than seven weeks

one of the most beautiful halls of the metropolis became an accomplished fact. On the 18th of May, 1861, this edifice was opened to the public, and from that hour Highbury Barn rose to a popularity it had never enjoyed before. The splendid building is 125ft. long by 90ft. wide, and is 34ft in height. It is decorated in a most gorgeous though tasteful style, the ceiling being elegantly painted by an eminent Parisian artist. The pillars supporting the roof are elaborately gilded, and further beautified by panels of plate glass. At one end is a refreshment bar, over which is an orchestra capable of accommodating about 30 instrumentalists. The hall is lighted by several magnificent glass chandeliers, which are supplemented by numerous classical statues holding ground glass gas lamps. When we add to this that the ventilation is

imagine, to the immortal bard), in the following spirit-stirring lines (he was thinking of grog, most probably, at the time):—

"Where cows once munch'd the fragrant hay,
Where skittish colts did prance,
Where frisking lambs did skip and play,
Now calves are seen to dance."

Dancing in the grand hall and at *à la carte*, with occasional concerts, continued for some time to form the staple entertainment; but the enterprise of Mr. Giovannelli had not yet attained its limit. He conceived the idea of building a hall in which concerts should be regularly given, and the idea was quickly transformed into a reality. The erection of the concert hall was begun in

March, 1862; and in spite of most unfavourable weather, and other drawbacks to which employers of large numbers of workmen are subject, the building was completed and opened to the public on the 3rd of May. The decorations have some similarity to those of the dancing hall, but are much more magnificent, especially the ceiling, which is superbly ornamented with paintings, by M. Thiebaud, of Paris, emblematical of the four elements. There is a gallery at the southern extremity, the front of which is profusely gilded and silvered; the capitals of the pillars supporting it are also elaborately gilt, and are likewise panelled with plate glass. The room is lighted by a magnificent glass chandelier of perfectly novel construction, by chaste but elegant pendant stars, and by statues bearing lamps. There is a commodious step capable of containing between fifty and sixty vocal or instrumental performers, attached to which is a beautiful curtain or drop, painted by the celebrated Fenion. This hall is rather smaller than that first mentioned, being 105ft. long, 55ft. wide, and 25ft. high. The musical entertainments presented are of a composite but first-class character, and are designed to suit a variety of tastes. The artists engaged are also excellent. Miss Rebecca Isaac, in her ballad singing, is worth walking miles to hear; Macken's remarkable vocalisation and still more remarkable dancing call forth roars of laughter; while Randall and Taylor come in for a share of well-deserved applause. Miss Farris, the Mexican Hocky Mountain Wonders, Spanish Dancers, and the clever Hutchinson, are likewise included in the company, and the globe and barrel entertainment of the latter calls for special commendation. But something more marvellous is to come. Who is that splendidly-formed athlete, whose wonderful performances have astonished every one who has beheld them? That is the greatest of all trapezists, M. Leonard, whose feats very far excel those of the cleverest of his imitators, whom the proprietor of Highbury Barn has specially engaged at an enormous expense, and whose marvellous evolutions it will be well worth our country people now on a visit to London to go to Highbury Barn to witness. There is yet another attraction in the person of the Female Biondini, who crossed the Thames at Cromorne on the tight rope, and who repeats the same process here—with this difference, that the Thames does not run quite so far north as Highbury. We have not yet completed the list of attractions. A capital lawn has been laid down, at the eastern end of which a pretty stage has been erected for *à la carte* singing, for the benefit of those visitors who may prefer outdoor amusement to those within four walls. The gates



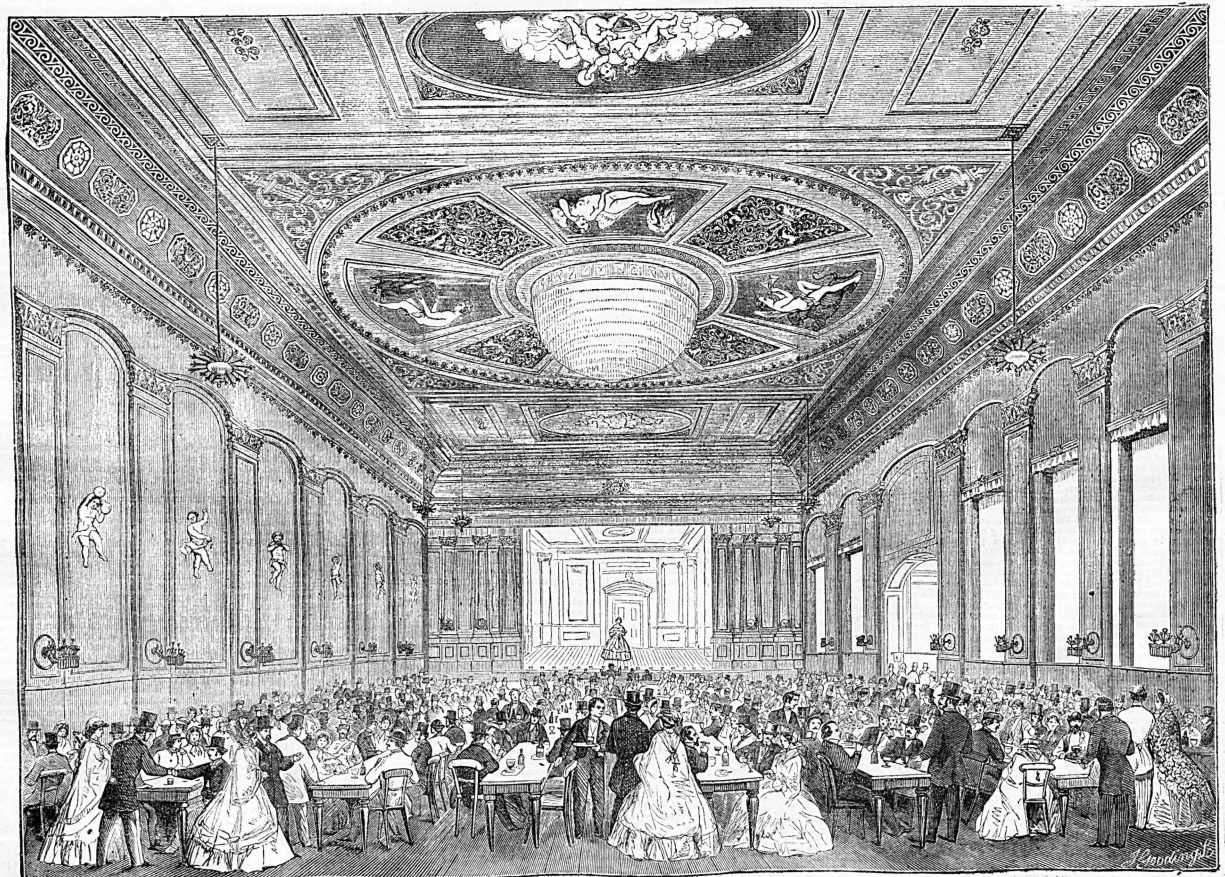
THE ROYAL DRAMATIC COLLEGE FETE—RICHARDSON'S SHOW.

(From a Drawing by our own Artist.)

perfect, we think we have said enough, even if this were all, so that Highbury Barn would well repay a visit. But the proprietor, determined to advance his claims to public support, commenced and speedily completed the erection of a monster dancing platform, upon which any number of persons can stand up at one time.

We have already referred to the fact that Highbury Barn was, at one time, a farm, *apropos* of which some facetious individual has remarked that where cows once stood calves now dance. This excessively comical idea has been verified by one of our most celebrated poets (distantly related, we should

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THE NEW CONCERT ROOM, HIGHBURY BARN,

(From a Drawing by our own Artist.)

